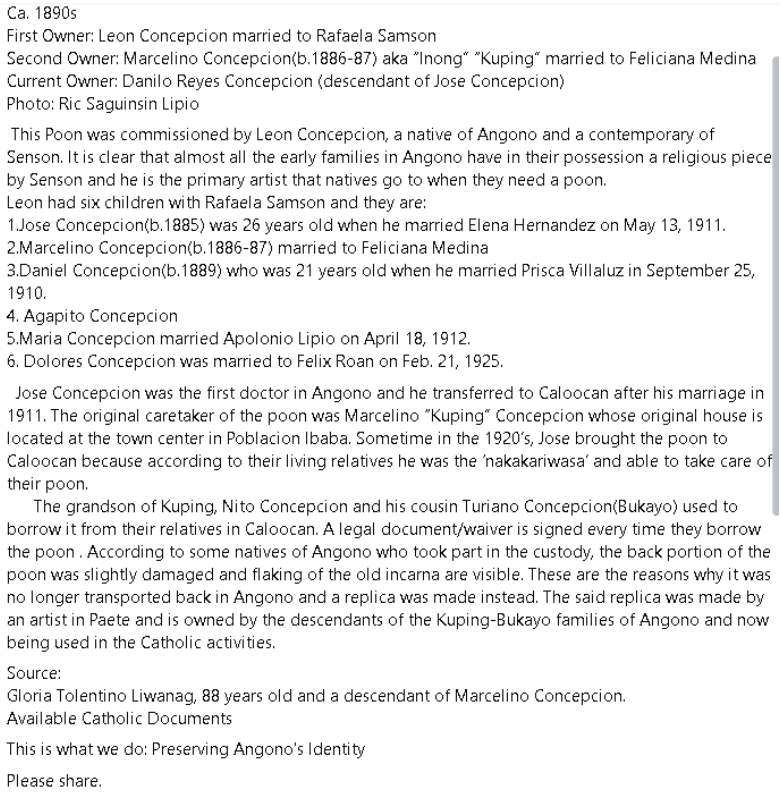
SEÑOR DE LA PACIENCIA II

Angono, Rizal, Philippines



Ca. 1890s
First Owner: Leon Concepcion married to Rafaela Samson
Second Owner: Marcelino Concepcion(b.1886-87) aka "Inong" "Kuping" married to Feliciana Medina
Current Owner: Danilo Reyes Concepcion (descendant of Jose Concepcion)
Photo: Ric Saguinsin Lipio

This Poon was commissioned by Leon Concepcion, a native of Angono and a contemporary of Senson. It is clear that almost all the early families in Angono have in their possession a religious piece by Senson and he is the primary artist that natives go to when they need a poon.
Leon had six children with Rafaela Samson and they are:
1.Jose Concepcion(b.1885) was 26 years old when he married Elena Hernandez on May 13, 1911.
2.Marcelino Concepcion(b.1886-87) married to Feliciana Medina
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4. Agapito Concepcion
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6. Dolores Concepcion was married to Felix Roan on Feb. 21, 1925.

Jose Concepcion was the first doctor in Angono and he transferred to Caloocan after his marriage in 1911. The original caretaker of the poon was Marcelino "Kuping" Concepcion whose original house is located at the town center in Poblacion Ibaba. Sometime in the 1920's, Jose brought the poon to Caloocan because according to their living relatives he was the 'nakakariwasa' and able to take care of their poon.

The grandson of Kuping, Nito Concepcion and his cousin Turiano Concepcion(Bukayo) used to borrow it from their relatives in Caloocan. A legal document/waiver is signed every time they borrow the poon . According to some natives of Angono who took part in the custody, the back portion of the poon was slightly damaged and flaking of the old incarna are visible. These are the reasons why it was no longer transported back in Angono and a replica was made instead. The said replica was made by an artist in Paete and is owned by the descendants of the Kuping-Bukayo families of Angono and now being used in the Catholic activities.

Source:
Gloria Tolentino Liwanag, 88 years old and a descendant of Marcelino Concepcion.
Available Catholic Documents

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Documentary photograph of Señor de la Paciencia II. Image supplied for this historical documentation project.

Historical and Cultural Documentation
A research-oriented record of a family-custodied Catholic devotional image, its reported history, photographic record, and relationship to the living Holy Week traditions of Angono.

Prepared for public preservation and future research
2026 Edition

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1. Abstract

Señor de la Paciencia II is a Roman Catholic devotional image of Jesus Christ associated with Angono, Rizal, Philippines. The image is maintained by the Villaluz family and is associated with the municipality's Holy Week traditions.

This document preserves available family testimony, photographic documentation, published cultural references, and contextual research concerning Angono's religious and artistic heritage. It intentionally distinguishes independently published information from local institutional material and family history.

Documentary caution: Reported dates and genealogical relationships that originate primarily from family testimony are identified as such and should be independently corroborated before being presented as established historical facts.

2. Introduction

Religious images occupy an important place in Filipino Catholic devotional life. During Lent and Holy Week, images of Christ, the Virgin Mary, the Apostles, and other figures associated with the Passion are frequently brought into public processions and communal observances.

Angono is especially relevant to the study of this tradition because its cultural identity combines visual arts, sculpture, music, literature, festivals, and religious practice. The history of Señor de la Paciencia II is therefore best understood within this broader community context.

The purpose of this record is preservation rather than promotion: to establish a clear documentary trail that future researchers can expand as additional primary and independent sources become available.

3. Identity and Religious Subject

Name: Señor de la Paciencia II
Location: Angono, Rizal, Philippines
Religious tradition: Roman Catholic
Principal association: Villaluz family
Devotional context: Lent and Holy Week

The title refers to a devotional representation of Jesus Christ in a state of suffering and humiliation during the Passion. The image emphasizes themes of patience, humility, endurance, suffering, and faith.

The designation 'II' is used locally to distinguish this image from another Señor de la Paciencia associated with Angono. The two should be treated as distinct objects unless documentary evidence establishes a direct historical relationship.

4. Family Custodianship

Señor de la Paciencia II is associated with the Villaluz family of Angono. According to the family's historical account, the image became part of the family's religious devotion and participation in Holy Week observances.

Family testimony also describes a connection between Pio Abundio Villaluz and the Concepcion family through marriage. Because complete genealogical documentation has not yet been

assembled, this relationship is best described as family tradition pending verification through civil, parish, or other archival records.

This distinction is deliberate. Family testimony can be an important source for the history of privately maintained devotional objects, but it should be clearly identified when independent documentation is not yet available.

5. Reported Historical Chronology

1976 — Reported commissioning

According to the family account, the image was commissioned in Paete, Laguna, in 1976.

23 January 1977 — Reported arrival in Angono

The same account states that the image arrived at the Villaluz family residence in Angono on 23 January 1977.

1988 — Reported addition of accompanying figures

Family documentation states that two figures representing men who mocked Christ were added to the image's andas in 1988.

These dates are retained because they are part of the surviving local/family narrative. They should be regarded as reported dates until supported by contemporary receipts, photographs, parish records, newspaper reports, correspondence, or other independent documentation.

6. The 1988 Additions

The accompanying figures are intended to reinforce the Passion narrative by placing the central figure of Christ within a scene of humiliation and suffering. Their addition illustrates how devotional images may evolve over time as families adapt presentation, costume, and processional arrangements.

Comparative photographs from before and after 1988 would be particularly valuable for establishing the physical development of the image.

7. Holy Week and Angono

Angono has a documented tradition of public Holy Week observances involving religious images, processions, devotional gatherings, Pabasa ng Pasyon, and other Lenten activities. Contemporary cultural reporting has described family-custodied religious images and decorated carrozas participating in these observances.

The continuing public role of privately maintained images is important context for Señor de la Paciencia II: the image is not only a family object but part of a broader living devotional environment.

The municipality's Holy Week culture also demonstrates intergenerational transmission. Contemporary reporting has highlighted participation by younger residents in processions and other Lenten activities.

8. Ligaya Tiamson-Rubin and Angono's Cultural Documentation

Ligaya Tiamson-Rubin is an important documentary source for understanding Angono's cultural environment. The University of the Philippines Libraries catalogue records her book Sining at kultura sa bayan ng Angono, published in 1992, with subjects including the arts, history, and social life and customs of Angono.

The same library catalogue records her Angono, Rizal, published by the University of Santo Tomas Publishing House in 2003. The work is catalogued in relation to Angono's art and artists.

Rubin's work provides useful cultural context for interpreting a religious image such as Señor de la Paciencia II. It should not, however, be represented as specifically documenting this particular image unless an exact passage establishing that connection is located.

For future research, obtaining the relevant pages or chapters of Rubin's works would be particularly valuable, especially material concerning Mahal na Araw, religious processions, sculpture, family traditions, and local devotional practices.

9. Family-Owned Religious Images and Community Memory

Family custodianship is an important feature of Philippine devotional culture. A religious image may remain within a household, be maintained and dressed by successive generations, and be brought into public religious observances.

Such an object consequently operates on two levels: as a devotional image and as a material record of family and community memory.

The significance of Señor de la Paciencia II can therefore be studied through its religious meaning, its physical form, its custodial history, its processional use, and its relationship to Angono's continuing cultural traditions.

10. Photographic Record and Preservation

Photographs are essential to documenting the development of devotional images because physical presentation can change through restoration, repainting, replacement of clothing, alterations to the andas, additions or removals of accompanying figures, and changes in procession arrangements.

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Figure 1. Señor de la Paciencia II. The supplied photograph is preserved in this edition as documentary visual material. Original photographer, date, and copyright provenance should be recorded separately whenever known.

For each historical photograph, researchers should preserve the original file, date, location, photographer, source, caption, and copyright status. Social-media copies should not replace original files when originals are available.

11. Research Questions and Evidence Priorities

• Sculptor or workshop: Identify the Paete sculptor or workshop through signatures, receipts, oral histories, or workshop records.

• 1976 commissioning: Locate receipts, letters, photographs, or other contemporary documentation.

• 1977 arrival: Search family records, parish material, newspapers, photographs, and correspondence for independent confirmation.

• 1988 additions: Locate pre-1988 and post-1988 photographs to establish the development of the andas.

• Genealogy: Verify the reported Villaluz–Concepcion relationship through civil and church records.

• Processional history: Search Holy Week programs, parish records, newspapers, and photographic archives for evidence of the image's earliest public participation.

12. Documentary Method and Source Classification

Independently published information

Newspapers, academic catalogues, books, cultural publications, and other established publications are treated as independent or institutional secondary sources where appropriate.

Local institutional information

Material from the Angono Cultural Heritage Office, municipal cultural offices, parish organizations, and similar bodies can provide valuable local documentation, while its institutional provenance should be identified.

Family and oral history

Family testimony is preserved as an important historical source for a privately maintained religious object. Where independent corroboration is unavailable, claims are explicitly identified as family history rather than presented as settled fact.

13. Cultural Significance

Señor de la Paciencia II represents an intersection of faith, family, art, memory, and community tradition. Its reported history connects a privately maintained devotional object with the public religious life of Angono.

The image illustrates how a religious sculpture can become a carrier of intergenerational memory. During Holy Week, a family-custodied object may move from a private setting into a public procession, becoming part of a collective visual and devotional experience.

For cultural researchers, the image is therefore valuable not only as a representation of Christ's Passion but also as a case study in the preservation and transmission of Philippine Catholic devotional heritage.

14. Conclusion

The available evidence supports documenting Señor de la Paciencia II as a family-custodied Catholic devotional image associated with Angono's Holy Week culture. The wider cultural setting is supported by published scholarship and contemporary reporting, while several specific historical details remain dependent on family testimony.

The responsible historical approach is to preserve both the documented facts and the family narrative while clearly distinguishing their evidentiary status. Future discovery of commissioning records, genealogical documents, parish materials, dated photographs, and independent publications could substantially strengthen the chronology.

This archive edition is intended to serve as a durable research record that can be expanded as new evidence is located.

15. References and Further Reading

Rubin, Ligaya Tiamson G. Sining at kultura sa bayan ng Angono. Quezon City: Rex Printing Company, 1992. University of the Philippines Libraries catalogue. https://tuklas.up.edu.ph/Record/UP-168559477386155986 6/Details

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PhilSTAR Life. “Touching the divine in Angono.” 2025. https://philstarlife.com/geeky/852661-touching-divine-angono

Catholics & Cultures. “Angono Rizal, Philippines, hosts major Holy Week processions.” https://www.catholicsandcultures.org/philippines-people-line-streets-holy-monday-procession-angona-rizal

Angono Cultural Heritage Office. Local documentation concerning Señor de la Paciencia and Angono's religious heritage. Public social-media documentation supplied for this research project.

Family historical documentation. Villaluz family account concerning the reported commissioning, arrival, custodianship, and subsequent development of Señor de la Paciencia II. These claims remain subject to further independent verification.

Appendix A — Recommended Metadata for Public Archiving

Field	Recommended entry
Title	Señor de la Paciencia II of Angono, Rizal — Historical and Cultural Documentation
Creator	Historical and Cultural Documentation Project / [author's name]
Date	2026
Language	English
Place	Angono, Rizal, Philippines
Subjects	Señor de la Paciencia II; Angono; Rizal; Holy Week; Semana Santa; Catholic devotional images; religious a
Description	Historical and cultural documentation combining family testimony, photographic records, published cultur

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